

UNIVERSITY CLUB
CONCERTS

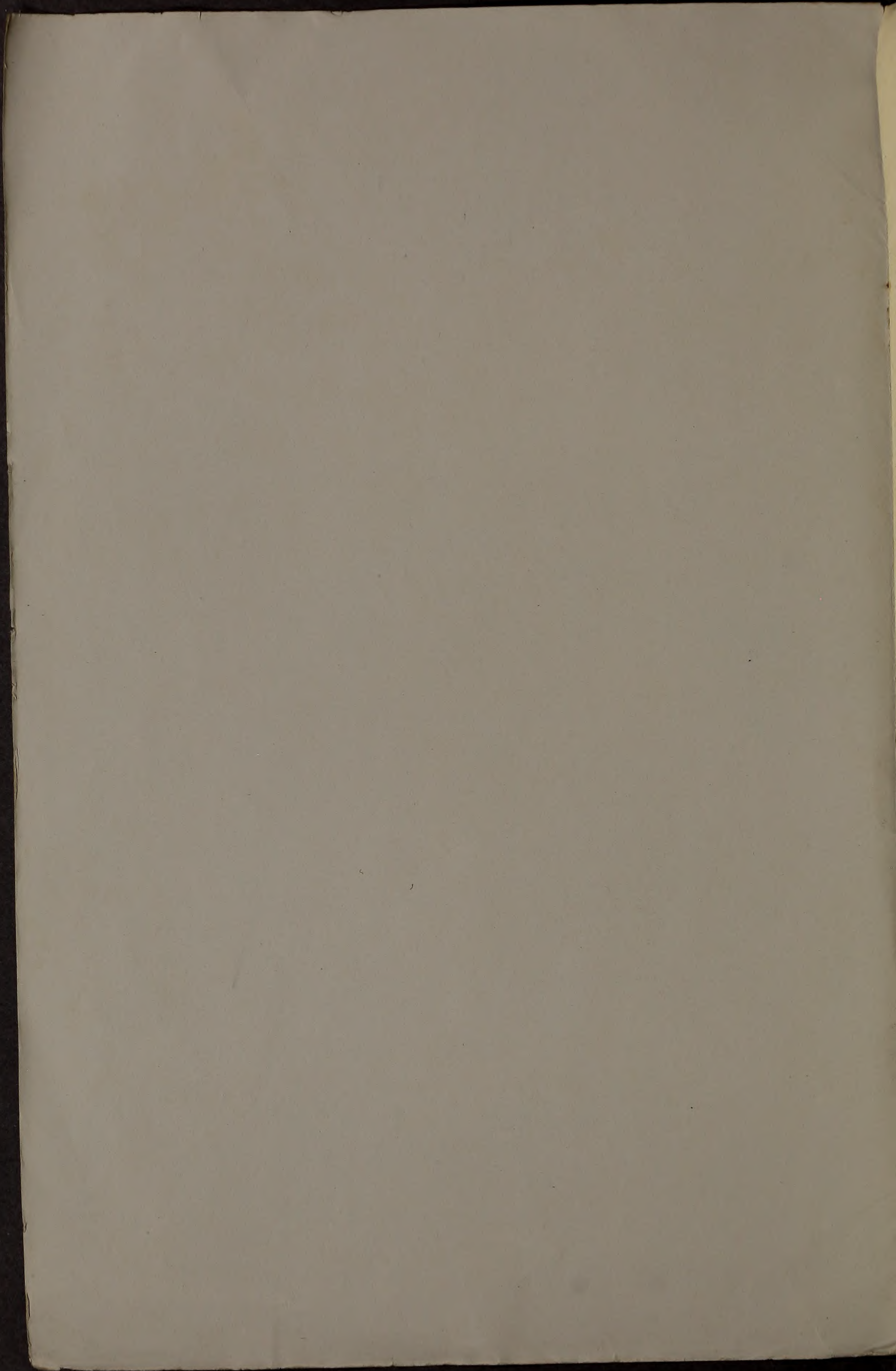
MARKET AUDITORIUM

WHEELING, W. VA.

Concert Season
1913-1914



Published by the Bullard Printing House Wheeling, W. Va.



UNIVERSITY CLUB CONCERTS — SEASON 1913-14

THE UNIVERSITY CLUB CONCERTS,
SEASON 1913-1914.

—November 4, 1913.

MME. NELLIE MELBA, Soprano.

MR. JAN KUBELIK, Violinist.

MR. EDMUND BURKE, Baritone.

MR. MARCEL MOYSE, Flautist.

MR. GABRIEL LAPIERRE, Pianist.

—December 9, 1913.

THE FLONZALEY QUARTET.

MR. HAROLD BAUER, Pianist.

—January 15, 1914.

MME. JULIA CULP, Lieder-Singer.

MR. COENRAAD V. BOS, Accompanist.

—March 3, 1914.

THE MINNEAPOLIS SYMPHONY ORCHESTRA,

MR. EMIL OBERHOFFER, Conductor.

MISS KATHLEEN PARLOW, Violinist.

—April 13, 1914

MME. CLARA BUTT, Contralto.

MR. KENNERLEY RUMFORD, Baritone.

MR. HAROLD CRAXTON, Accompanist.

UNIVERSITY CLUB CONCERTS — SEASON 1913-14

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THE University Club was founded in the Spring of 1909. Its purpose was simply the bringing together of the college and university men of Wheeling and vicinity, and the providing of a place where such men might meet socially. Its first headquarters were the sixth floor of the Board of Trade Building. Here it had its home for about three years. The fire, which took place in that building about one year after the establishment of the club, completely destroyed the rooms used for club purposes, but these were rebuilt and re-furnished and the club remained there for some time after.

In 1912, the club purchased its present home at No. 1107 Chapline Street. This building is large and comfortable, and the club has been considerably strengthened since this enlargement. College men are cordially welcomed at all times, and many from out of the city use the building as headquarters when visiting here.

The concert idea was formulated at a meeting of the directors held in April 1913, and was referred to the Entertainment Committee. The scheme proved so great, however, as to monopolize the time of a portion of this committee, so it was found necessary to subdivide it—part of the committee looking after the concerts, and the other part after the general entertainment plan of the club. Although the idea of the concerts originated with the club, and although the management of the same has been taken charge of entirely by members, they were never intended as a matter of profit to the organization, but simply for the benefit of the people of Wheeling. The club felt that while this city is well to the front in all other activities, it was deficient musically. It had the further confidence that the

reason of this deficiency did not rest with the people so much by reason of their lack of desire for music as by reason of the lack of initiative in promoting artistic events of a high order. The response has fully justified such a belief.

All profits made from these concerts pass into a fund to be used for the perpetuation of good music in Wheeling, and it may be added that the club now believes that such good music is assured for years to come.

A large debt of gratitude is owed to many persons and organizations for the success of this enterprise. It is impossible that the debt to all should here be acknowledged; yet in passing, the club wishes to express its appreciation of the services of F. W. Baumer Company for taking full charge of the seat sale, and for the interest shown; to Davis, Burkham and Tyler and the C. A. House Music Company for their assistance in advertising; to the Market Auditorium for the courtesy which has distinguished their dealings throughout; and above all others to its guarantors and subscribers, whose names appear on another page of this program.



UNIVERSITY CLUB CONCERTS — SEASON 1913-14

OVERTURE TO "OBERON"

Carl Maria von Weber

"Oberon," Weber's last opera, was composed for Convent Garden Theater, London, in 1825-1826, at the request of Charles Kemble. The text of the work was written by James Robinson Planché, who took his story from the romantic heroic poem "Oberon," written by Christoph Martin Wieland in 1780, which in its turn had been drawn from the old French tale, "Hun de Bordeaux."

The Overture to "Oberon" which was finished in London, is written in sonata form, its material being drawn from music in the opera itself. It begins with a slow introduction (*Adagio sostenuto*, D major, 4-4 time), the first notes of which represent the sound of Oberon's magic horn. The main movement (*Allegro con fuoco*, D major, 4-4 time) has its brilliant principal theme taken from the quartet "Over the Dark Blue Waters." The second subject in A major, given out by the clarinet, is a quotation from Huon's air, "From Boyhood Trained in Battlefield." There is a customary development and recapitulation and the overture closes with a brilliant coda, the material of which is extracted from the concluding portion of Rezia's air, "Ocean! thou Mighty Monster."

Symphony No. 5 in E Minor, Op. 95, "From the New World"

Antonin Dvorak
(1841-1904)

Some seventeen years ago, Mrs. Thurber, originator and directress of the National American Conservatory of Music in New York City, induced Antonin Dvorak, the famous Bohemian composer, to come to New York; ostensibly to teach composition at the conservatory, but in reality to found an American school of music. His coming provoked lively controversies in music and art journals in the East; for, while many were agreed that there should be a national American school of music (by which was meant the writing of distinctly American music in contradistinction, for instance, to German, French, or Hungarian music), a few were united in asking the questions: "What should be the source of inspiration to such a school? Should it be built upon the sinister chants of the savage Indian, or had the nation already woven around its heroes and martyrs poems that had sunk deep enough into the national heart truly to be called folksongs? Dvorak found inspiration in neither; but in his travels through the South hearkened to the peculiar rhythms and the quaint cadences of the songs sung by the black men at work on the plantations. Here was something that struck his European ear as novel, and in these negro melodies

the present symphony had its inspiration. None of the negro melodies is actually reproduced in the symphony, but their influence is readily perceived throughout the work.

The first theme is given out by the French horns, *Allegro molto*.

This is the main theme of the first movement, and to a degree dominates the symphony, as in each of the four parts it appears in this, or slightly modified form. Its strength lies in the peculiar arrangement of the notes in the second and fourth measures. This arrangement of notes, viz.: the dotted quarter note following the eighth note instead of preceding it, as in the first measure, produces a strong artificial accent, which at once arouses the interested attention of the listener. The artificial accent thus produced Dvorak considered typical of negro music, for in the second theme measure II exhibits the same characteristic arrangement of note. It may be pointed out here, that many of the folk-tunes of different nations, particularly those of Scotland, contain similar measures.

The second movement of the symphony opens with a few mysterious chords in the brass choir, after which a lovely melody is introduced by the English horn.

Some writer has aptly termed this movement a "Moonlight Night on the Prairie," for it is an exquisite tone picture of varied tints, all of which are in accord with this title. Some writers have averred that the movement was inspired by Longfellow's "Hiawatha," and particularly by "Hiawatha's Wooing." In addition to the above theme there is another of peculiar language, first intoned by the clarinet and later sung by the G. strings of the violins. Toward the end of the movement a striking episode occurs, in strange contrast to the serenity of the whole, when the brasses intone three themes together—which one writer has explained as "the awakening of life on the prairies."

The third movement consists of a sprightly scherzo, *Molto vivace*—and while it is beautiful music, is the least typical of America, portions of it smacking decidedly of the composer's native Bohemia.

The last movement, a fiery *Allegro*, after few vigorous measures in the strings, brings out a strangely martial theme in the trumpets and French horns, which, after a repetition in the strings and woodwinds, is followed by an almost uncontrolled dance-orgy. This gradually subsides and before the movement ends all the main themes of the symphony pass in review in the most ingenious manner, in various combinations and alterations. The whole symphony proves Dvorak a master of thematic elaboration, full of innate humor and naivete.

NEXT CONCERT

ENGAGEMENT EXTRAORDINARY



MADAME CLARA BUTT
The Greatest Living Contralto

MADAME BUTT and her distinguished husband, Mr. Kennerley Rumford, will close this year's series of concerts. Madame Butt is the possessor of one of the greatest, if not the very greatest of voices in the world to-day. Her voice is an organ of exceeding power, and the full outpouring of it, such as is given in Beethoven's "Creation Hymn" and like numbers, is said to be one of the most remarkable vocal exhibitions now known on either the concert or the operatic stage.

This spectacular combination, like the Melba-Kubelik company, is possible in Wheeling only by reason of the great seating capacity of the auditorium. These artists are making but a limited number of appearances in America this season, and the University Club considers itself highly honored to be allowed to present them to Wheeling people.



Tuesday Evening

THE MINNEAPOLIS SYMPHONY

EMIL OBERHOFER

1913---Eleventh

Soloist: MISS KATHLEEN

1. Overture to "Oberon"
2. *Symphony No. 5, in E Minor, "Fate"
 - I Adagio-Allegro molto
 - II Largo
 - III Scherzo-Molto vivace
 - IV Allegro con fuoco
3. Concerto for Violin and Orchestra, N. Paganini
 - I Prelude-Allegro moderato
 - II Adagio
 - III Finale-Allegro energico
4. Prelude to "Lohengrin"
5. Ride of the Valkyries, from "Die Walkure"

*First Time in Wheeling

Management: Orchestra, Mr. Wendell Heighton





March 3, 1914

Symphony Orchestra

OFFER, Conductor

Season---1914

GREEN PARLOW; Violinist

..... Weber

"From the New World" Dvorak

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No. 1, G minor Bruch

gico

..... Wagner

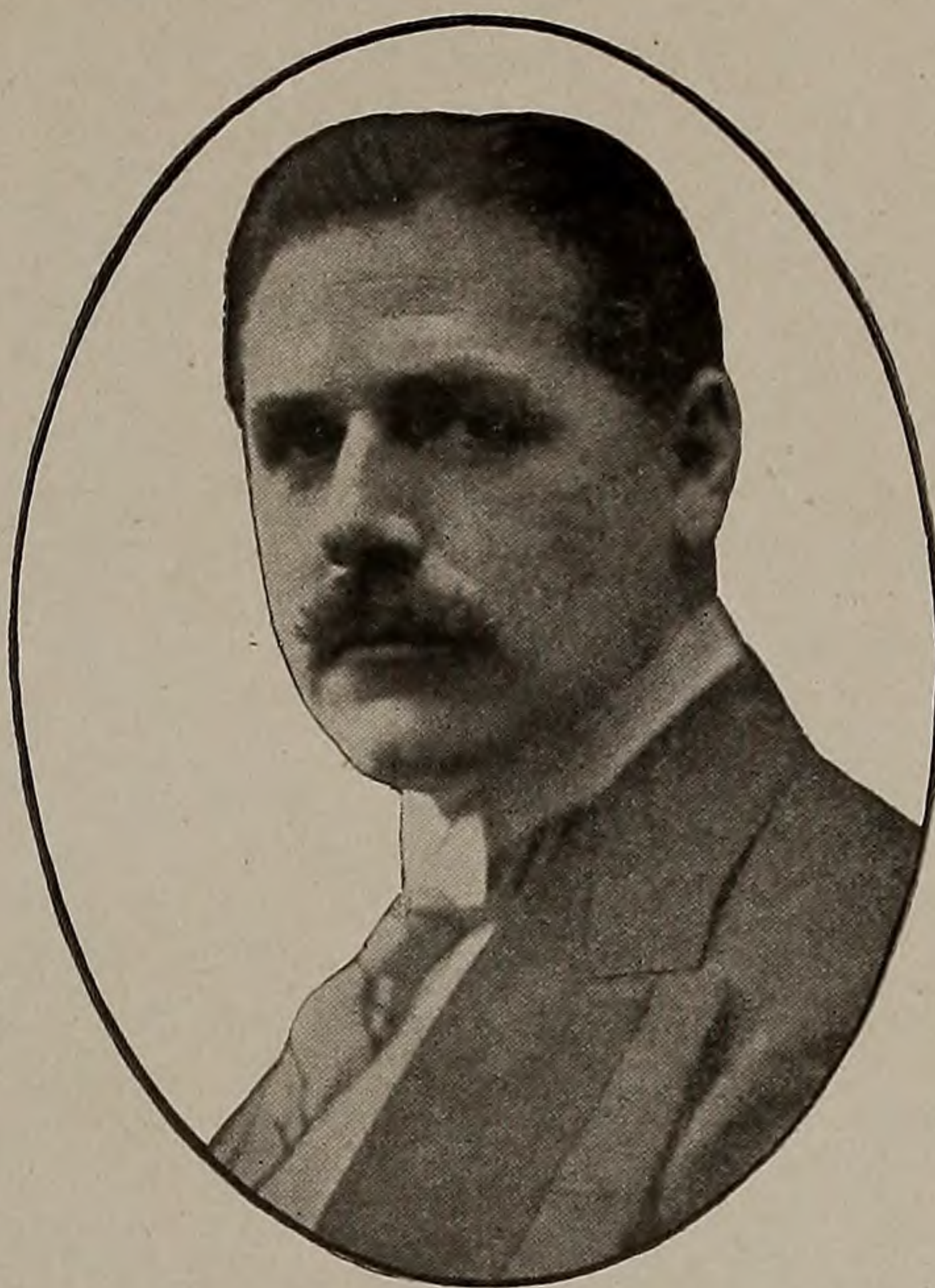
"Walkuere" Wagner

on; Miss Parlow, Mr. Loudon Charlton



NEXT CONCERT

APRIL 13, 1914



MR. KENNERLEY RUMFORD
the distinguished English Baritone

MR. KENNERLEY RUMFORD, who shares the concert and its hon- with his celebrated wife, is rapidly be- coming known in the musical world not only as the husband of Clara Butt, but as an artist in his own right and of unusually high rank as well. As a San Francisco critic remarked after their opening concert of the present season, "the two form con- stantly a delightful contrast to each other." Madame Butt's claim to pre-eminence lies in the display of a remarkable voice, and one of exceptional volume; Mr. Rumford, though not possessing a voice comparable with that of his wife, is, if anything, the possessor of greater vocal art, and inci- dentally of a full, rich baritone voice.

Especial interest attaches to this concert by reason of the fact that these artists are English, and their program will be chiefly, if not altogether, made up of English songs.

Mr. Harold Craxton will preside at the piano. He needs no introduction to the musical world.

UNIVERSITY CLUB CONCERTS — SEASON 1913-14

Concerto for Violin and Orchestra No. 1. in G Minor, Op. 26 Max Bruch (1838)

Max Bruch wrote in all four concertos for the violin with orchestra, of which the first, played tonight, is the best known and most popular.

The first movement of the G minor Concerto seems in a certain Hellenic mood, with a touch of austerity in the intervals, the strong Iambic thud of rhythm presently merging into a more Gothic vein of melody and feeling, where the subtly restrained, merely suggested tenderness, is almost more moving than the freer expression in the following Andante.

The test of the symphony is often said to lie in the slow movement. This is no less true of a sonata or a concerto. In a sense, Allegros are mere bustle and preparations of a kind of rear procession for the sovereign melody of the Adagio. The great Adagios are the mark and evidence of the masters, from Bach to Brahms. We love our "masters" mainly for the glorious expressive melodies they have given us. There is no doubt that Max Bruch wrote in the middle of his G minor Concerto one of the great melodies of the nineteenth century; it has the rare virtue, the poise and temper of Adagio with an immediate appeal that needs no interpretation. With the reserve, one of the striking traits of the whole work, the full beauty does not emerge until the answer, so that the main tune seems a kind of prelude. The organic unity of the whole composition is shown in a touch of the Adagio the likeness of the second theme to the former Iambic trip (of the first Allegro), though it is transformed in modern feeling. As in every great concert, we must listen more to the orchestra than to the soloist.

The essential role of the lovely strain is felt in the way it prevails throughout the Adagio. It comes in answer to the second as well as to the first melody. It forms the meat of the discussion, with the counterpoint of the voices on the different parts of the melody. It is the heart of the overpowering climax, still with a touch of canon between violin and orchestra, beautifully relieved by the second melody, and ending gently with a final song of the first.

The final Allegro (energico) is cast in the traditional spirit of the dance, a kind of broad Spanish rhythm alla breve. The second melody, in more even pace, has an expressive answer. It is likewise treated on its second entrance, in the manner of a canon.

Prelude to "Lohengrin" Richard Wagner (1813-1883)

Wagner sketched the poem of his opera "Lohengrin" in 1845. The music of the third act was written first (in 1846-1847); that to the first act was composed in May and June, 1847, and the second act was written last in June, July and August of the same year. The first production of "Lohengrin" did not take place until August, 28, 1850, when Liszt brought it out, under his own direction, at Weimar. Of this exquisite prelude Wagner himself wrote: "Out of the clear blue ether of the sky there seems to condense a wonderful, yet at first hardly perceptible vision; and out of this there gradually emerges, ever more and more clearly, an angel host bearing in its midst the sacred Grail. As it approaches earth it pours out exquisite odors, like streams of gold, ravishing the senses of the beholder. The glory of the vision grows and grows until it seems as if the rapture must be shattered and dispersed by the very vehemence of its own expression. The vision draws nearer and the climax is reached when at last the Grail is revealed in all its glorious reality, radiating fiery beams, and shaking the soul with emotion. The beholder sinks to his knees in adoring self-annihilation. The Grail pours out its light on him like a benediction, and consecrates him to its service; then the flames gradually die away, and the angel host soars up again to the ethereal heights in tender joy, having made pure once more the hearts of men by the sacred blessings of the Grail."

Ride of the Valkyries from "Die Walkure" Richard Wagner

"The Ride of the Valkyries" opens the third act of "Die Walkure," the second music drama in the Ring of the Nibelungen. The scene is a rocky mountain top over which the clouds are driven by a furious wind storm. Occasional flashes of lightning reveal other peaks in the far distance half hidden by the mists. The Valkyries—daughters of Wotan and Erda—race over the rocks on their steeds. It is their mission to carry to Walhalla the dead bodies of the heroes who have fallen in battle, there to become the protectors of the gods; and as the horses fly through the mists the forms of the slain warriors are seen hanging in their saddles. This vivid orchestra picture is based throughout upon the bold theme which suggests the impetuous energy of the Valkyries as they ride their war-horses through the storm clouds.

UNIVERSITY CLUB CONCERTS — SEASON 1913-14

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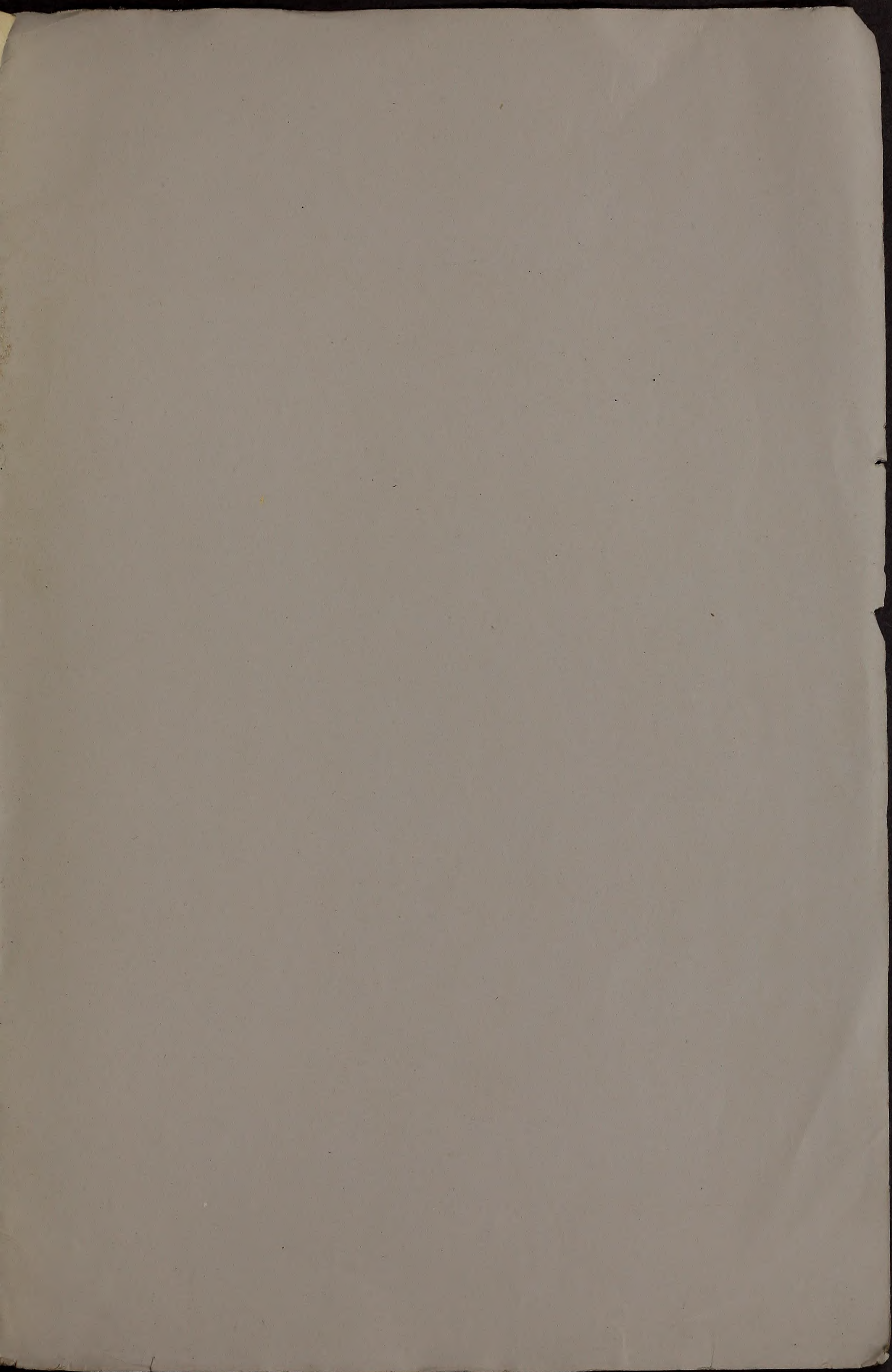
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If you do, fill out the card you will find enclosed in this program, and hand it to an usher at the door when leaving.

If the public really desires high-class concerts, the University Club will be only too glad to take charge of them, but if it is necessary to make an active personal campaign in order to sell the tickets, it will be readily understood that this is more work than can be undertaken by any committee again. What the Club now desires is a substantial expression of public interest, and relief from the guarantor system.

Please indicate the price you desire to pay for your tickets, and also the artists in whom you are interested. The Committee will welcome suggestions of any nature. If you are not yet prepared to state the number of tickets you desire, decide as soon as possible, and mail the enclosed slip to any member of the Concert Committee. But if you fail to do this, the committee will understand that you are not interested, and will act accordingly.

The committee welcomes suggestions, so tell us the artists and organizations that interest you. The committee is now considering the following:

Gadski, Kriesler, Busoni, Culp, Gerhardt, Gluck, Homer, Zimbalist, Williams, Powell, McCormack, Tetrzzini, Hempel Braun, Aresoni, Dufranne, Lerner, Lhevinne, Hofmann and others.

If these do no appeal to you, tell us who does, but do not ask for Caruso, Melba, Kubelik, Parlow, Butt, Rumford, Ysaye, Godowsky, Gerardy or the Boston Symphony Orchestra, for they are not available next season at any price.